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Livre III: Topologie générale (4 volumes), 1949, 1951, 1955
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1954 - Volume 17, Nos. 1 - 6 (complete)
1955 - Volume 18, Nos. 1 - 6 (complete)
1956 - Volume 19, Nos. 1 - 6 (complete)
1957 - Volume 20, No. 1.

ANNALES DES PONTS ET CHAUSSEES - Jacques Dumas, Editor; 5, rue Jules Lefebvre, Paris.

1954 - Nos. 2 - 6
1955 - Nos. 1 - 6 (complete)
1956 - Nos. 1 - 6 (complete)
1957 - Nos. 1 - 5

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1955 - Nos. 1 - 8, 10
1956 - Nos. 1 - 9, 11, 12
1957 - Nos. 1 - 9

BULLETIN DE LA SOCIETE FRANCAISE DES ELECTRICIENS - 8, Avenue Pierre Larousse, Malakoff (Seine)

January, 1954 to September, 1957 - Nos. 37 - 81 (complete).

BULLETIN SIGNALETIQUE (the former BULLETIN ANALYTIQUE) - issued by the Centre de Documentation du C. N. R. S., 16, rue Pierre Curie, Paris.

1956 - First part - Vol. XVII, Nos. 1 - 12 (complete) and Table of Authors
1956 - Second Part - Vol. XVII, Nos. 2, 3, 4, 5, 6, 7, 10, 11, 12, and Table of Authors.

CHIMIE ET INDUSTRIE - Edition des Presses Documentaires, 28, rue Saint Dominique, Paris.

1954 - Volume 71, Nos. 1 - 6 (complete)
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Index 1953
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C. N. O. F. - the monthly review of the Comité National de l'Organisation Française, 57, rue de Babylone, Paris.

1953 - Nos. 6, 8-9.
1954 - Nos. 6, 8-9.
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1954 - Volume 238, Nos. 1 - 26 (complete) Tables
Volume 239, Nos. 1 - 4, 7 - 25 Tables
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Volume 241, Nos. 2, 3, 4, 9, 15 - 25 Table
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Volume 243, Nos. 1 - 25 (complete)
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Volume 245, Nos. 1 - 15.

ENTREPRISE - a bimonthly business publication. 13, rue Saint Georges, Paris.

1955 - Nos. 43 - 55, 57, 58, 60 - 66
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1957 - Nos. 91 - 95, 97, 99, 101, 102, 103, 107, 109, 110.

LA HOUILLE BLANCHE - on hydraulic engineering. Published at: rue Paul Verlaine, Grenoble (Isère).

1953 - No. 6
1954 - Nos. 1, 2, A, 3, 4, 5, B, 6 (complete)
1955 - Nos. 1, 2, A, 3, 4, B, 6
1956 - Nos. 1, A, 3, B, 4, 5, 6
1957 - Nos. 1, 2, A.

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1952 - Volume 4, Nos. 1, 2, 3
1954 - Volume 6, Nos. 1, 2, 6, 8, 9, 10
1955 - Volume 7, Nos. 1 - 10 (complete)
1956 - Volume 8, Nos. 1 - 10 (complete)
1957 - Volume 9, Nos. 1 - 4

IRSID - a publication of the Institut de Recherches de la Sidérurgie, 185, rue du Président Roosevelt, Saint Germain en Laye (Seine et Oise).

1955 - Series A, Nos. 115, 118, 119
1956 - Series A, Nos. 121 - 132, 134 - 137, 139 - 144, 146 - 155
1957 - Series A, Nos. 156 - 164, 167, 168, 170.
1956 - Series B, Nos. 31, 32, 33
List of Publications - April, 1956.

JOURNAL DE CHIMIE PHYSIQUE; JOURNAL DE PHYSICO-CHIMIE BIOLOGIQUE. René Audubert, Director. Published by the Ecole Nationale Supérieure de Chimie, 11, rue Pierre Curie, Paris.

1955 - Volume 52, Nos. 1 - 12 (complete)
1956 - Volume 53, Nos. 1 - 12 (complete)
1957 - Volume 54, Nos. 1 - 7-8.

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1954 - Volume 15, Nos. 1 - 12 (complete) Supplements to Nos. 1, 5
1955 - Volume 16, Nos. 6, 8-12
1956 - Volume 17, Nos. 1- 12
1957 - Volume 18, Nos. 1 - 9

Special issues on Physique Appliquée:
1956 - Volume 17, Nos. 3, 6, 11
1957 - Volume 18, Nos. 3, 7.

LA NATURE - a scientific monthly. Editions Dunod, 92, rue Bonaparte, Paris.

1954 - Nos. 3225 - 3230, 3232 - 3236
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1955 - Nos. 43,47,48
1956 - Nos. 49 - 54
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REVUE GENERALE DES CHEMINS DE FER - a monthly. Editions Dunod, 92, rue Bonaparte, Paris.

1955 - January, February, March, May, June, August, September, October, December
1956 - April, May, June, July, August, November, December
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1955 - 39th Year, Nos. 71,74,78 - 83
1956 - 40th Year, Nos. 85 - 95 (complete)
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1955 - Nos. 13,19 - 24
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1954 - Nos. 1 - 5,7 - 9, 11

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1954 - Nos. 1-3, 5,6
1955 - Nos. 1 - 6 (complete)
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LEAUTAUD, Paul: Journal Littéraire - Tome IV (1922-1924). Mercure de France, 1957.

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ROY, Jules: L'Homme à l'épée. N.R.F., 1957.

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VILLON, François: Le grand Testament. Facsimile edition. Mazenod, 1957.

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FLAUBERT, Gustave: Madame Bovary. Club du Meilleur Livre, 1957.

FRANCE, Claire: Les enfants qui s'aiment. Flammarion, 1957.

GIONO, Jean: Le bonheur fou. N.R.F., 1957.

MOREL, Suzy: Ce matin-là. Le Seuil, 1957.

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PERRET, Jacques: Rôle de Plaisance. N.R.F., 1957.

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SUSINI, Marie: Un pas d'homme. Le Seuil, 1957.

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POETRY

BOSQUET, Alain: Le premier Testament. (Prix Sainte-Beuve), N.R.F., 1957.

BOSQUET, Alain, and SEGHERS, Pierre: Les Poèmes de l'année 1957. Seghers, 1957.

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ART

Notre-Dame de Chartres. Hachette, 1957.

Le Musée de Lille. Art et Style, 1957.

Musée des Beaux-Arts de Lyon. Art et Style, 1957.

La Cathédrale de Strasbourg. Strasbourg: Edition des dernières nouvelles, 1957.

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DORIVAL, Bernard: Les peintres du XXème siècle. Tisné, 1957.

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DE VILLENEUVE, R.: Le diable dans l'art. Denoël, 1957.

THEATRE, CINEMA, AND TELEVISION

LALOU, Etienne: Regards neufs sur la Télévision. Le Seuil, 1957.

LE POINT. A special number of the theatrical review, devoted to the Théâtre National Populaire.

SALES GOMES, L. E.: Jean Vigo. Collection Cinémathèque. Le Seuil, 1957.

MUSIC

DUFOURCQ, Norbert: Michel-Richard de la Lande. Picard, 1957.

JANKELEVITCH, V.: Le Nocturne (Fauré, Chopin, Satie). Albin Michel, 1957.

SAMSON, Joseph: Musique et chants sacrés. N. R. F., 1957.

Reviews of General Interest

(Available for consultation at the Cultural Services Library)

L'AVANT-SCENE (FEMINA-THEATRE) - has reprinted La Mamma by André Roussin (No. 153) and Montemor by Geneviève Bailac (No. 154).

No. 156 - the controversial Fin de partie by Samuel Beckett, prefaced by Un Théâtre nouveau by Pierre-Aimé Touchard, Honorary Administrator of the Comédie-Française and Beckett: La tragédie transposée en farce by Maurice Nadeau. Another play, also much discussed, is included in the same issue: La Leçon by Eugène Ionesco, with introductory remarks in the form of an excerpt from Jacques Lemarchand's preface to the plays of Ionesco (Gallimard), Nous ne sommes pas complètement idiots, and Eugène Ionesco by Georges Neveux.

No. 157 - gives the script of Bille en tête, a farce by Roland Laudenbach shown at the Théâtre de la Michodière earlier this year.

No. 158 - presents Mademoiselle, Jacques Deval's comedy, first staged in Paris in 1932 and added to the repertory of the Comédie-Française last May.

CAHIERS DU CINEMA, June - contains Lotte H. Eisner's impressions of a late and great actor, Quelques souvenirs sur Erich von Stroheim; the films which won awards at this year's Cannes Festival are listed and discussed by A. Bazin, C. Chabrol, J. Doniol-Valcroze, A. Martin and F. Truffaut. Jacques Rivette and François Truffaut interview director Max Ophuls.

CAHIERS DE LA DANSE - an international bulletin of research and esthetics. 16, rue Cortot, Paris 18ème.

May-June - La Mission éducative du professeur de danse by Jacques Ardoino; Des Origines du ballet aux trois grâces du XXème siècle by Ferdinando Reyna; Figures oubliées: Alexandre Gorsky by Irène Paris; Psycho-sociologie de la danse folklorique française by Pierre Goron.

CAHIERS DES SAISONS, June-July - Lettres de Nice by André Gide and a critical essay by Thomas Mann, Gide vu d'Amérique. Georges Le Breton sets down Notes sur Keats and remarks that, for the "Eve of St. Agnes" the image permanently fixed in the reader's memory by the poem is, paradoxically, "the image of certain colors which the poet never even expressed".

CAHIERS DU SUD - has issues focussing upon Ancienne Poésie de l'Irlande (No. 335), Jeune poésie américaine (No. 336); La Voix de Savonarole, including original sermons, poems and texts (No. 338); Aux origines du roman psychologique (No. 339), going back to the 12th century "Roman de Jaufré" and the 13th century "Roman de Flamenca"; Paul Valéry: Jeunesse et création, with numerous unpublished writings (No. 340).

No. 341 - Articles about Georg Trakl (1887-1914) by Robert Rovini, Jacques Legrand (La Conception de la mort terrestre chez Trakl) and others, plus Fragment d'un drame and several poems by this Austrian poet. Robert Pageard concludes his survey of African Negro authors writing in French: poets, dramatists, short story writers and novelists whose works were published between 1945 and 1956.

No. 342 - Poètes Arméniens Modernes (Saiat-Nova, Tourian, Missak Medzarentz, Daniel Varoujan and Elysée Tcharentz) are presented by Luc-André Marchal. Arnold de Kerchove reports on the tenth Festival d'Aix-en-Provence. In the same issue: Sur quelques thèmes de la Gita-Govinda by Marguerite Yourcenar.

CRITIQUE, August-September - Hervé Rousseau outlines the tremendous task undertaken by Georges Dumézil in establishing La Mythologie Indo-Européenne. Raymond Aron ou l'Absence d'Illusions is Stéphane Hessel's critique of two recent books by the political philosopher, Espoir et peur du siècle (Calmann-Lévy) and La Tragédie algérienne (Plon).

DIOGENE - a quarterly published under the auspices of the International Council of Philosophy and Human Sciences, with the aid of UNESCO.

No. 19 - Highlighted by Deux temps, trois mouvements by Pierre Auger, physicist and Scientific Director of UNESCO; a thoroughgoing analysis of Les Origines de la pensée et de l'art chrétien by Charles G. Bell of Annapolis; and an anthropological study by Robert H. Lowie of Berkeley, California: Le Messianisme primitif: contribution à un problème d'ethnologie.

ESPRIT, July-August - Jean Conilh leads off an interesting issue with L'Homme, animal politique; Crise dans la jeunesse catholique is debated by Marc Jussieu, Yvon Brès, and Jean-Marie Domenach; and Seize mois de mollétisme are chronicled by Paul Thibaud. Herbert Juin's article on Nicolas Gogol, De Tarass Boulba à Tchitchikov, sets out to prove a striking, sudden conversion during the author's development.

September - reviews of two books dealing with the North African

situation: L'Algérie en 1957 (Les Editions de Minuit) by ethnologist Germaine Tillion and Jean-Jacques Servan Schreiber's Lieutenant en Algérie (Ed. René Julliard). Au commencement la parole, prefacing Pierre Emmanuel's forthcoming book, Versant de l'âge (Ed. du Seuil) is reprinted in full; also, works by two other poets, Henri Pichette and G. Martel.

October - Simone Fraisse: Pascal et l'homme moderne; a psychological study by Rémy Chauvin, La motivation chez l'animal; Suisse, démocratie témoin? by Philibert Secretan.

MERCURE DE FRANCE, May - dedicated to the late Paul Léautaud, reproducing his Journal Littéraire, with accounts of his life and work by:Marie Dormoy, Pascal Pia (Le Petit Ami en apprentissage), Henri Martineau (Sur une correspondance), Robert Mallet, Patrick Waldberg ("Monsieur Maurice Boissard"), R.-L. Wagner (Le style de Léautaud ou "La Leçon d'Anatomie"), and others.

June - Patrick Waldberg tells of La jeunesse de Max Ernst and Marcel Raymond provides a philosophic survey in Du jansénisme à la morale de l'intérêt.

July - Tales by E. T. W. Hoffmann , Georges-Emmanuel Clancier, Ladislas Dormandi, Robin Livio, and Alain Prévost; poems by André du Bouchet, Jean-François Chabrun, Edmond Humeau, Jean Rousselot, and Jules Tordjman.

August - René Dollat introduces several unpublished letters of Guizot in his essay, Guillaume Guizot, Taine et Stendhal. Literary news from England (recent books on Shakespeare) discussed by Jacques Vallette; from Belgium, by René Lyr; and from Switzerland, by Paul Zumthor.

September - Poems by Léna Leclercq and André-Paul Bastien; Alain, lecteur de Dickens, viewed by Sylvère Monod; René Dumesnil's reflections on the opera Les Dialogues des Carmélites by Francis Poulenc (see LA REVUE DES DEUX MONDES, July 15th), which received its American première at the San Francisco Opera last September. Jacques Vallette comments on a wide selection of current English books and periodicals, while Lucie Mauzauric offers a brief critique of new art books, among them Iconographie de la Bible, Ancien Testament (Presses Universitaires) by Louis Réau, Pierre Pradel's Le Palais du Louvre (André Berry) and Picasso (Albin Michel) by Antonin Vallentin.

October - Octave Nadel considers Les "larmes de l'esprit" in Valery's poem La Jeune Parque. Also note P.-J. Toulet et F. James by Henri Martineau and Sur Fromentin by Yves Le Hir.

LA NEF, July-August - Francine Virduzzo: Anciens et modernes de la littérature italienne; Tibor Mende: Bilan de la décolonisation, covering French achievements of the past ten years; Le gouvernement du mauvais choix by Jean Masson, Radical Socialist Deputy (Haute-Marne).

September - Edmond Lacourt's Le Franc Gailliard is followed by his report of another disquieting situation in the French economy, La grande pénurie de cadres techniques en France. The second half of the issue is given over to La Chine populaire à l'heure des contradictions. It includes Lucie Faure's presentation of La Chine vivante et ses problèmes; La doctrine; La presse chinoise; Comment déceler les contradictions, comment les surmonter: A l'école de la liberté; and De la critique à la violence verbale. Also: Perspectives économiques and La vie intellectuelle by Edgar Faure, former French Premier.

October - Georges Izard: La multiplication des Algéries; Jacob Bean and Jean-François Ravel: Les grandes expositions de peinture en Europe depuis la guerre.

LA NOUVELLE N.R.F., June - creative writing by Marcel Jouhandeau (Paysages) and Philippe Jaccotet (Le Livre des Morts, a poem). Roger Nimier's adroitly-presented Céline au Catéchisme is followed by an excerpt by Céline himself, D'un château l'autre.

July - book reviews: Espoir et peur du siècle by Raymond Aron, Les Instituteurs by Georges Duveau, and L'Aventure occidentale de l'homme by Denis de Rougemont. Maurice Blanchot begins his exposition of Simone Weil et la certitude.

August - "In the classic French theatre, and particularly in Racine, gesture tends to disappear. For the sake of language, it has been said. It must be added: for the sake of the glance. While the characters neither embrace nor strike each other on stage, they do, on the other hand, see each other." Jean Starobinski's is a fascinating appreciation of Racine et la poétique du regard.

September - Hommage à Valéry Larbaud (1881-1956) offers unpublished texts by Larbaud, a chronological bibliography, photographs, articles on Larbaud as a writer, traveler and individual; testimonials and recollections by Jules Supervielle, Saint-John Perse, Paul Morand, and others. Saint-John Perse holds that for Larbaud, "chevalier de l'honneur littéraire", writing was "un engagement de tout l'être".

October - Roger Caillois: Le Masque: "All human beings wear or have worn masks. This enigmatic and non-utilitarian accessory

is more prevalent than the lever, bow, harpoon or plough". Dominique Fernandez examines Les Contradictions de Gorki, and Henri Lefebvre waxes philosophically eloquent in Vers un romantisme révolutionnaire.

LE PALAIS LITTERAIRE, ARTISTIQUE ET MUSICAL, 170 bis Boulevard Haussmann.

April - Jean Mirat: Le "Roman bourgeois" et la vie judiciaire.

July - Maurice Hamburger: Chateaubriand en exil à Londres. Les Mousquetaires au Palais: Alexandre Dumas avocat is composed of texts gathered by Henri Sébag, and has to do with the prolific author's defaulting on his promise to deliver 80 new novels in five years to different Parisian journals.

PLAISIR DE FRANCE, October - Part I of a magnificently illustrated exposé by Philippe Erlanger, Director of the Association Française d'Action Artistique, on Les Tuileries, "earthly paradise" of French royalty - from Catherine de Medici to the Empress Eugénie. The beauties of Sicily are depicted in words and pictures by Jean-Louis Vaudoyer. Saint-Sère's Itinéraire du samedi chez les antiquaires provides a charming evocation of the Second Empire through Le Style Napoléon III.

PREUVES, July - an absorbing narrative by Pierre Schneider delineates Félix Tournachon, the Parisian medical student, journalist, caricaturist, aeronaut, novelist, vaudeville artist, painter, pamphleteer, prophet of the air, and photographer, otherwise known as Nadar. Photographs illustrating two of his careers are included. Sur l'idée d'Europe are Weidle's reflections on the European crisis, from the misdeeds of history and the notion of historical determinism to Toynbee's appellation, "The Dwarfing of Europe" and the author's solidly-affirmed "Europe géante".

September - presents an important document by Milovan Djilas, Le monopole des esprits, and François Bondy's comments on La Nouvelle Classe by Djilas, which has just been released in France by Plon.

October - U. R. S. S. - an quarante: judgments by Raymond Aron, Richard Löwenthal, and Kathryn Feuer, Pourquoi je suis européen by Pierre Emmanuel and François Fontaine. Two unpublished letters by Antoine de Saint-Exupéry and Jean Grenier's La Condition sociale de l'artiste round out an engrossing issue.

REALITES, October - Pourquoi Cézanne est-il un grand peintre? is answered by Pierre abanne's well-documented text, and numerous

and eloquent reproductions - portraits, still lifes, and landscapes - by the master. A noted theatre critic, Jean-Jacques Gautier, furnishes an insight into the pleasures and pains of his job: Délices et supplices du critique dramatique. Camille Aubert tours La grande école de la rue d'Ulm, the Ecole Normale, venerated training center of France's teachers. Interestingly enough, only one-third of the graduate "Normalians" choose teaching as a profession; the rest apply their invaluable disciplines to careers in politics, administration, industry and belles-lettres.

LA REVUE DES DEUX MONDES, July 15 - commentaries on two of the outstanding artistic events of the season. The production of Francis Poulenc's Dialogues des Carmélites at the Théâtre de l'Opéra is thoughtfully reviewed by Henri Busser, who finds that Poulenc is occasionally too self-effacing before the text of Bernanos, which he punctuates musically in the manner of Moussorgsky. (In PREUVES, August, 1957, Frédéric Goldbeck asserts that the Dialogues des Carmélites is not an opera, and is only distantly related to the ideas of Bernanos. "But it is such a moving spectacle, with such good and welcome music, that the listener cannot fail to be stirred by it, unless he wishes to pass for either a hot-headed - or hard-hearted - person".) The other report, by G. Charensol, concerns the admirable exhibit at the Musée des Arts Décoratifs in Paris which ended November 4th, "L'Art ancien en Tchécoslavoquie", to which an entire issue of ART ET STYLE is devoted. In describing the memorable display of paintings, sculptures, illuminated manuscripts, stained glass, jewelry and photographs of architecture, ranging from the paleolithic to the Renaissance period, Charensol cites examples of prehistoric art and 14th century Bohemian painting as being of especial interest to scholars of Western art.

August 1 - F. Charles-Roux writes on Lesseps et le projet de mer intérieure africaine. André Billy takes up two Historiographes de la vie littéraire: they are the poet André Salmon, the first two volumes of whose Souvenirs sans fin have already been issued by Gallimard, and Maurice Martin du Gard, whose personal chronicle is entitled Les Mémorables (Flammarion).

August 15 - a philosophical essay by Emile Girardeau, La Difficulté de gouverner. Jean Fayard relates anecdotes about Sacha Guitry in a eulogy of the late actor-director-playwright. Paul Sérant, in Les Idées de Henry de Montherlant à Jacques Chardonne illustrates his point that "The dividing line between literary creation and intellectual and spiritual research is less rigorous than certain classifications would lead one to believe. Henry de Montherlant, Jacques Chardonne, Paul Morand, and Jean Cocteau should not be studied solely for their 'felicitous expression' but also for their ideas".

Reprinted in the same issue: an address on "Molière et La Grange des Prés" delivered by Wladimir d'Ormesson of the Académie Française at a ceremony last June 30th, fêting the three hundredth anniversary of Molière's association with the Illustre Théâtre.

September 1 - Billy Graham is the subject of a report by Robert Lacour-Gayet, eye witness to the Madison Square Garden evangelical campaign this summer. Raymond Mondon, Deputy Mayor of Metz, explores La Lorraine, the "French Texas". Porte des Lilas, René Clair's new film about a pair of ragpickers, starring Pierre Brasseur, George Brassens, Henri Vidal and Dany Carrel, is hailed by critic Roger Régent as the event of the year. (No. 159 of L'AVANT SCENE is given over to the complete scenario, an appraisal of the art of René Clair by Alexandre Arnoux, and excerpts from the critics' reviews. The New Yorker of October 19th signals out Porte des Lilas as "a French film not to miss when it comes to New York".)

September 15 - the first part of Le Christ aux bras étroits, Daniel-Rops' study of Cornelius Jansenius, the Abbé de Saint-Cyran, Port-Royal, and the Arnauld family. The delights of ornithology are manifest in Curieux oiseaux by Professor Léon Binet of the Académie des Sciences.

October 1 - aspects of scientific determinism are unfolded in Hérédité dirigée by René Sudre. Joseph Peyré probes the implications of oil deposits in Le Miracle du Sahara; also timely: P.-E. Flandin's Débats sur l'Algérie.

REVUE D'HISTOIRE LITTERAIRE DE FRANCE, July-September - Jean Pommier, M. Cordroc'h, Madeleine Cottin, Annarosa Poli, and R. Pierrot explicate some of Alfred de Musset's letters and texts.

REVUE DE LITTERATURE COMPAREE - edited by J. M. Carré and M. Bataillon, this magazine is published with the assistance of the Centre National de la Recherche Scientifique. Librairie Marcel Didier, 4-6, rue de la Sorbonne, Paris.

April-June - Jean Fabre's La France dans la pensée et le coeur de Mickiewicz elucidates Michelet's description of the Polish poet as "un homme dont le coeur était plus français que la France". Also see Mme de Staël traductrice de "Faust" by the Comtesse Jean de Pange, and Jacques Voisine's essay to reinstate a little-known Scottish woman critic of the 19th century who served the cause of comparative literature, La Baronne Blaze de Bury et ses amitiés cosmopolites.

REVUE DE LA MEDITERRANEE, March-April - Maurice-Pierre Boye analyzes Lucie de Lammermoor, eighth article in his series Donizetti et l'opéra italien. In Propos sur le théâtre, Roger Belluc writes on Jean Vilar's Théâtre National Populaire and the Palais de Chaillot. A chapter from the forthcoming Histoire Générale des Sciences (Presses Universitaires de France) is reproduced in full: Les Sciences en Mésopotamie by René Labat.

July-August - Louis Bourgey: La médecine grecque des origines à la fin de l'époque classique; Jean Luccioni: Platon politique; Raoul Alheinc: L'Existentialisme de Maurice Barrès.

LA REVUE DE PARIS, July - Les Grands Thèmes de la littérature espagnole by Jean Cassou; Les Illusions de Napoléon by Pierre Audiat; excerpts from the journal of the Comte de Charlus, covering April 7th to September 27, 1780: Dans l'Armée de La Fayette. Thierry Maulnier reminisces about an unforgettable production of Molière's Ecole des Femmes in Jouvet absent et présent.

September - André Siegried discourses at length upon L'Anti-colonialisme des Etats-Unis. A diversified issue also contains Les Leçons d'une guerre by Jacques Chastenet; Benjamin Constant et Mme Récamier by Maurice Levaillant; a fragment of Constant's Les Mémoires de Juliette; the first part of Les Malheurs de Julie by Simone André-Maurois, about the sister-in-law of Victor Hugo. In Bibliothèque noire, Jacques Robichon comments on a sociological phenomenon in France: the huge success of the detective thrillers in the "Série Noire". (LE PALAIS LITTERAIRE, April, has a far less serious view of the question in Le Roman policier et la vie by Marcel Héraud.)

October - Jean Mistler: Festivals d'Europe; Marcel Thiébaut: James Joyce et les Dédales; Louis Baudin makes of La Leçon de l'empire des Incas a sermon in economics.

REVUE DES SCIENCES HUMAINES - a quarterly published by the Faculty of Letters of the University of Lille, together with the Centre National de la Recherche Scientifique, the Conseil Général du Nord et du Pas-de-Calais, and the association "Au Service de la Pensée Française". Special numbers of the revue deal exclusively with Diderot, the Baroque, Balzac, Rimbaud, Descartes, Problems of Romanticism, Realism and Naturalism, George Sand, Symbolism, Mickiewicz, Appollinaire. No. 85 of this year commemorates the centenary of Les Fleurs du Mal.

July-September - J. Donvez: Diderot, Aiguillon et Vergennes; J.-C. Lapp: Taine et Zola: autour d'une correspondance; and J. Naville: A propos d'une lettre de Guillaume Apollinaire à André Gide. A communiqué from the C. N. R. S. lists the latest periodicals, reports and books published by the Center, among them Les Cahiers de Paul Valéry.

LA TABLE RONDE, July-August - André Meynieux presents and illuminates the correspondence of Alexander Pushkin; Friedrich Herr surveys Les religions européennes aux XIXème et XXème siècles. Pierre Frieden, Raymond Rifflet, Altiero Spinelli, and Otto Herr conduct an Enquête sur l'Union Européenne.

October - literary developments in Italy today provide abundant subject matter for Alexis Curvers (author of Tempo di Roma), Jean Lambert, G.-B. Angioletti, Carlo Coccioli, and Curzio Malaparte.

LES TEMPS MODERNES - a monthly directed by Jean-Paul Sartre, now in its 13th year.

July-August - in translation, Les intellectuels et la classe mécontente by David Riesman and Nathan Glazer; Henri Lefebvre: Le Marxisme et la pensée française; Georges Mounin: Situation présente de René Char.

September and October -- lengthy excerpts from the forthcoming philosophical and political essay by Jean-Paul Sartre, Questions de méthode. Sartre explains the position of Existentialism in relation to the doctrines of Hegel and Marx in I: Marxisme et Existentialisme; II: Le Problème des médiations et des disciplines auxiliaires; III: La Progression synthétique. To be continued.

Articles about the novel in France today

Vitality of the novel

An arch statement by Maurice Nadeau occurs in his Nouvelles formules pour le roman (CRITIQUE, August-September, 1957): "For the last twenty years, people have been complaining about the decline of the novel; but it is curious to note that the genre has no more lost favor with readers than with writers". Recent literary examples, ranging from such traditional types as Balzacian and philosophical novels to the kind which Sartre labels "anti-roman", confirm this assertion.

The Balzacian novel

A significant part of the literary scene is occupied by Camus, Malraux, Montherlant and Sartre, to name a few, who have maintained, indeed reinforced, the reputation they achieved during the postwar years. The "Balzacian" novel, reflecting contemporary society, also guards a place of importance. A current example is La Famille Boussardel by Philippe Hériat; the third volume of this chronicle, Les Grilles d'Or, was released by Gallimard this year.

The experimental novel

Beyond these aspects of the novel, a new trend is emerging, "anti-novel" to some, "avant-garde" or "experimental" novel to others. (These terms may have identical or opposite meanings, according to the individual critic). Here are but a few of the articles on the subject:

- Alain Bosquet, Roman d'avant-garde et anti-roman (PREUVES, September): "The avant-garde novel is one that respects a given reality (story, time, space, characters, setting) in the heart of which a new scale of values is instituted... The 'anti-roman', on the other hand, is a romantic story intended to undermine 'genre' - to rebel against all requirements of time, space, characters, setting - to show that the so-called reality of fiction is false... It is the novel about the death of the novel".

- Gaëtan Picon, Du roman expérimental (MERCURE DE FRANCE, June): says that experimentation involves the technique, form, and very idea of the novel, and gives a detailed analysis of La Jalousie by Alain Robbe-Grillet, Tropismes and Portrait d'un Inconnu by Nathalie Sarraute, and L'Emploi du Temps by Michel Butor. "L'Emploi du Temps is the slow formation of a story which doesn't exist, but only takes place in the mind of the narrator - actor and witness".

- George Anex (LA NOUVELLE N. R. F., June 1st) reviews Portrait d'un Inconnu, a "critique of appearances, masks, reassuring commonplaces" by Nathalie Sarraute, who depicts "with rare and singular talent the descent into a hidden and closed world all of whose outlets are blocked ... (a world) whose

shortcomings she can attack by surprise wherever her glance alights".

The psychological novel

The precocious and promising Françoise Sagan is the subject of inexhaustible debate, as attest Bernard Frank's Le Phenomène Sagan (LA NEF, October) and Paris juge Sagan (ARTS-SPECTACLES, September 4-10), which contains eight critics' views of Dans un mois dans un an. This novel sold over 200,000 copies in a week. Sample opinions: Achard: "un bijou de désespoir"; Dutourd: "Tout cela finira mal"; Céline: "une Colette maigrichonne", Jeanson: "Benjamine Constant".

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Poetry in France

Advance of poetry

Gaëton Picon looks at the Situation de la jeune poésie (MERCURE DE FRANCE, July) and finds that French poetry has evolved far beyond the novel, though almost all writers who were 15 to 18 years of age and living in Paris in 1940 - the group to which he limits his study - are a product of the same historical condition and "anxiety". While the latest novel is experimental, the latest poem carefully avoids "laboratory findings"... or any step in this direction. And while poetry in the days of Mallarmé and Valéry seemed to be a language within a language, "an enchantment without references", it is now the turn of the novel to assume this guise. Thus, affirms M. Picon, poetry has markedly outdistanced the novel.

The new generation

Members of the generation of poets born between 1920 and 1930 to whom he refers in his review of Jean Paris' Anthologie de la poésie nouvelle (Editions du Rocher, 1957) include Yves Bonnefoy, André du Bouchet, Jacques Charpier, Jacques Dupin, Roger Giroux, Edouard Glissant, Jean Grosjean, Kateb Yacine, Jean Laude, Pierre Oster, Henri Pichette, Armen Tarpinian, and Romain Weingarten. Most of these, unknown until 1945, have been published in literary reviews - "Fontaine", "Les Lettres Nouvelles", "Mercure de France" and the "Cahiers du Sud".

For poets such as Reverdy or René Char, during the period between Apollinaire and Surrealism, the focus was on the isolated word, the explosion of the image, "a strangled cry or a blinding flash of light". The new generation, on the other hand, has recourse to the structure and forms of continuity. It is progressing towards a new rhetoric, and must contend with the negative quality of words. As poet Yves Bonnefoy declares: "Oui, c'est bientôt périr de n'être que parole/ Et c'est tâche fatale et vain couronnement".

M. Picon carries on the search for new standard bearers in Sur l'actualité poétique (CRITIQUE, August-September) in which he compares the Jean Paris anthology to Les Poèmes de l'année 1957 (Seghers, 1957). Today's poetry is not "exalted poetry, which proclaims its discovery always in the same fashion". Rather, it has gone over to "groping, cautious advances".

The same issue of CRITIQUE carries René Ménard's review of works by René Char and Saint-John Perse.

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War poets

In Quatre poètes français à l'heure allemande (MERCURE DE FRANCE, August), Pierre de Boisdeffre shows how, during the German occupation, "poetry became, for several years, the most vital form of literary expression... Because the face of truth was outlined beneath the mask of rhetoric, it (poetry) could sound clearly". Three of the war poets under consideration were first apprenticed in Surrealism: Aragon, Eluard and Desnos. With the young Pierre Emmanuel they celebrated honor, love, liberty and the dignity of life.

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Lesser-known poets

Philippe Chabaneix discusses works by lesser-known contemporary poets in the June MERCURE DE FRANCE; Louisa Paulin, André Salmon, Albert Flory, and Gisèle Lombard-Mauroy. The Florilège poétique de Louisa Paulin (L'Amitié par le Livre), has an introduction by Théophile Briant who, in 1937, helped bring her works to light. The "Collection Poètes d'Aujourd'hui" brought out by Pierre Seghers, has added André Salmon by Pierre Berger. Salmon, a good friend of Apollinaire, Picasso, Max Jacob and Maurice Chevrier, is the author of Les Féeries (1907), Calumet (1910), Prikaz (1919), Peindre (1920), L'Age de l'Humanité (1922) and Saint André (1936). From an alliance with the Symbolists, he evolved to "Nominalism" - creating objects through description. Poet Albert Flory (born in 1890) excels in concise verse whose impact on the reader is so intense that it can be said: "il n'y a pas de petit poème". His latest volume, Le Chant de la Danse Macabre (Editions du Dauphin), considered his best by M. Chabaneix, received the Prix Alfred de Vigny last November. Le Temps revient (Mercure de France) by Gisèle Lombard-Mauroy is her latest collection of lyric poetry, and reveals her affiliation to Scève, Gongora, Mallarmé, Rilke and Valéry.

In the same issue, other poets of mark are reviewed by Jean Pourtal de Ladevèze: Guy Chastel (author of Destins,

Editions du Dauphin), Emmanuel Flavia Léopold (Passage Sacarrère, Nouvelles Editions Debresse), Anne-Marie de Bacher (Les Etoiles de Novembre, Editions Pierre Seghers), Carlo Masoni (Poèmes pour l'Ardenne, Inprimerie Rémy à Beauraing), Alexandre Guinie (Pour Béatrice, Editions Debresse), and Louis de Gonzague Frick, whose aristocratic and imaginative quest of a divine absolute is well exemplified in his Oddiaphanies (Nouvelles Editions Debresse).

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African Negro authors

French literature is thriving, too, across the Mediterranean. The April and June, 1957 issues of CAHIERS DU SUD feature Robert Pageard's survey of African Negro authors writing in French who have come to the fore in the last decade.

Heading the list of poets and short story writers are Fodéba Keita (Poèmes africains, 1950), Birago Diop (Contes d'Amadou-Koumba, 1947) and Bernard B. Dadie (Légendes africaines, Le Pagne noir, volumes of short stories; Afrique debout, La Ronde des jours, poetry). Principal novelists are Camara Laye (L'Enfant noir, 1953; Regard du Roi, 1954), Eza Boto (Ville cruelle, Sans haine et sans amour), Ferdinand Oyono (Une vie de boy) and Benjamin Matip (Afrique, nous t'ignorons).

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Philosophy and Social Sciences

L'ANNEE PSYCHOLOGIQUE, No. 1, 1957 - H. Piéron: Action de la température sur l'inhibition conditionnée; J.-F. Le Ny: Attitude et temps de réaction; M.-R. Rosenzweig: Etude sur l'association des mots; G. Oléron: Les mouvements rythmés induits par la musique; Y. Galifret et H. Piéron: Seuils de saturation des couleurs spectrales; E. Augier: Essai sur une auto-psychologie objective.

BULLETIN SIGNALETIQUE (former BULLETIN ANALYTIQUE) - a quarterly of the Centre National de la Recherche Scientifique, 16, rue Pierre Curie, Paris 5ème.

Vol. XI, No. 1 - an issue on "Philosophie-Sciences Humaines" is a reader's guide to worldwide periodical literature in the domains of philosophy, religion, esthetics, the arts, pure and applied sciences, psychology, sociology, pedagogy and linguistics.

LES ETUDES PHILOSOPHIQUES - a quarterly issued by the Centre National de la Recherche Scientifique and the Universities of Aix-Marseille, Alger, Bordeaux, Montpellier and Toulouse. Presses Universitaires de France, 1, Place Paul Painlevé, Paris.

January-March - Jules Chaix-Ruy: Benedetto Croce et la dialectique hégélienne; Lydie Adolphe: La crise du déterminisme dans la physique contemporaine; René Boirel: Le progrès spiraloïde de la science et de la technique.

April-June - dedicated to Octave-Auguste-Louis Hamelin (1856-1907), French philosopher and teacher, with five original texts, and studies by Edouard Morot-Sir: La Contradiction chez Hamelin, and Louis Millet: L'Espace selon Hamelin et selon Kant.

REVUE DE PSYCHOLOGIE DES PEUPLES - quarterly of the Institut Havrais de Sociologie Economique et de Psychologie des Peuples, published with the assistance of the Centre National de la Recherche Scientifique. No. 3 - Marc-Etienne Ficatier: Les Louisianais Français: Créoles et Acadiens; Philippe Bernard: Problèmes de psychologie collective dans la région lyonnaise; Rosalie H. Wax: Les notions de l'"ego" et de l'"id" dans la vieille littérature scandinave.

Art

CAHIERS DE LA CERAMIQUE ET DES ARTS DU FEU - a magnificently-adorned quarterly. Spring, 1957 - René Lecuir: A propos des céramiques coréennes du Musée National de Céramique, about the pieces in the Collin de Plancy Collection, from the 4th to the 18th century. The beauties of English delftware are extolled by Arthur Lane.

CONNAISSANCE DES ARTS, October - from its cover, depicting a 12th century enamel and ivory reliquary, to copiously-illustrated articles such as M. Van Dantzig's Expertise et contre-expertise d'un Van Gogh, listing 116 reasons why the painting "L'Allée aux choux" can be authenticated (and two dissenting opinions), this remarkable publication offers many delights to art lovers and connoisseurs. Francis Spar reports that the Paris exhibit of the Lehman Collection (see L'OEIL) attracted close to 100,000 visitors last summer; Dr. Félix Sluys opines that "L'Art fantastique est l'exutoire des époques intelligentes et inquiètes"; Jacques Wilhelm, Chief Curator of the Musée Carnavalet, ushers the reader into the celebrated "Porcelain Salon" created for the King of Naples in 1757, now part of the Museum installed in the former Royal Palace of Capodimonte.

LE COURRIER GRAPHIQUE, January - René Girard traces the all-too-brief career of Théodore Chassériau (1819-1856). With black and white illustrations.

February-March - Geo-Charles: Art anglais, centering upon current developments as an offshoot of English tradition.

April - Part II of Art anglais, with particular attention to Henry Moore.

May-June - one of the most noted bibliophilistic societies, fathering admirable editions, is Le Cercle Grolier, described by Pierre Mornand.

July - J.-R. Thomé's study of a contemporary book designer, Avati, has striking illustrations. D. Bourguin continues an appreciation of La Gravure en France au XVIIIème siècle.

September-October - Ariane Cymboliste commences a survey of L'Art graphique au Japon. The art of Roger Wild, book illustrator, is appraised by J.-R. Thomé.

GAZETTE DES BEAUX-ARTS - articles in French and English.

May-June - Denis Mahon offers extensive Réflexions à la suite de l'exposition Carrache. Art and literature are juxtaposed in Wolfgang Drost's L'Inspiration plastique chez Baudelaire; the

author believes that Baudelaire's esthetic theories anticipated Symbolism and Expressionism in painting.

July-August - Gertrude Coor-Achenbach: Two Trecento Paintings in the Church of Saint-Nicolas-des-Champs, Paris. A.-P. de Mirimonde begins an inquiry into Les dépenses d'art des impératrices Joséphine et Marie-Louise.

September - Jean Adhémar, in Les Concierges du Château et l'école de Fontainebleau, records the activities of the "concierges", who, in the 16th and early 17th centuries, were decorators and painters of the castle of Fontainebleau. The richly-illustrated Observation on Medievalism in early 16th Century Style is Irving Lavin's account of the contradictions and complexities of early Renaissance art.

L'OEIL, June - several color reprints are annexed to "Picasso à la Californie", about the painter at his villa in Cannes; and reproductions of works from the Lehman Collection embellish Vivian Campbell's report on one of the most outstanding exhibits held at the Orangerie.

October - an extraordinarily rich number includes Les Tableaux du Cardinal-oncle by Jacques Thullier; the collection once belonging to Monseigneur Fesch, uncle to Napoleon, has made a treasure trove of the Musée d'Ajaccio. In La Nouvelle Ecole de Paris, Georges Limbour guides the reader along the various paths taken by members of this school.

PRISME DES ARTS, No. 13 - Derain, peintre de l'intemporel by Waldemar George; Les Aquarelles de Dunoyer de Segonzac et le classicisme vivant by Bernard Champigneulle; Braque a 75 ans by Raymond Cogniat.

LA REVUE DES ARTS-MUSEES DE FRANCE, March-April - L'Evangeliaire de Charlemagne et le Psautier d'Amiens is an informative study of Carolingian art by Jean Porchier. Also see Les Médaillons historiques de Gaillon by M.-G. de la Coste-Messelière.

May-June - Bernard Dorival writes on Nouvelles oeuvres de Matisse et de Marquet, au Musée d'Art Moderne; Jacques Dupont considers a beautiful example of the graphic art of the Maître de Moulins, Profil de jeune femme.

LA REVUE FRANCAISE, May - Le dix-huitième siècle au Musée de Bordeaux by Jean-Gabriel Lemoine; Histoire de la Galerie de Dresde, by Dr. Gertrud Rudloff-Hille, Curator, abundantly illustrated.

September - Robert de Micheaux, Curator, describes Le Musée Historique de Tissus de Lyon; superb color plates show some of the masterpieces housed therein. Drawings by the great French writer accompany Jean Sergent's article Victor Hugo et les îles anglo-normandes.

October - Curator Marguerite Dubuisson discusses Les Musées de Troyes whose riches are evoked through admirable color plates and photographs. Yves Florenne reports on Aix, la musicienne amoureuse de Mozart, one of the most renowned festival centers of France.

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We should like to bring to the attention of our readers the addition of Michel Seuphor's Dictionnaire de la peinture abstraite (Editions Fernand Hazan, 1957) to the shelves of the library of the Cultural Services. This is the first French reference work of its kind to incorporate a universal-historical approach to the question of abstract art. Five hundred and fifty articles, forty black and white illustrations, two hundred color illustrations (middling in quality, but well chosen), chronological tableaux, and an extensive bibliography yield a complete and integrated picture of this many-faceted art form. Starting off with a definition of terms, a comparison of abstract art to nature, a consideration of the difficulties posed by the genre, and the contribution of Paul Klee (the "profound and light humorist, poet by surprise, always flirting with the absurd"), M. Seuphor proceeds to the esthetics of abstract art and a portrayal of key figures. Artists are placed in relation to movements - Futurism, Dadaism, De Stijl, Constructivism, Tachism, Uniformism et al. One chapter is devoted to abstract art in the United States.

Highlighting the Dictionnaire de la peinture abstraite are the testimonials of major exponents: "L'Art plastique néo-futuriste" by Gino Severini, written in Rome, 1913-1914, "Le Monde de la non-représentation" by Casimir Malevitch, an article which first appeared in Die Gegenstandslose Welt in 1927, and "La Nouvelle Plastique dans la peinture" by Piet Mondrian; this last is a revolutionary document marking the first issue of De Stijl in 1917. A biographical listing of 250 abstract painters makes up the second half of the book.

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French Books in Translation

FICTION

DANINOS, Pierre: The Secret of Major Thompson. Illustrated by Walter Goetz. New York: Alfred A. Knopf, 1957. A sequel to the famous Notebooks, subtitled A Frenchman's Discovery of America and England.

DHOTEL, André: Faraway. Translated by Stephen Becker. New York: Simon and Shuster, 1957. The English version of Le Pays où l'on n'arrive jamais, the fanciful novel which was awarded the Prix Fémina.

GREEN, Julian: The Transgressor. Translated by Anne Green. New York; Pantheon Books, 1957.

MAURIAC, François: Lines of Life. A new translation of Destins, by Gerard Hopkins. New York: Farrar, Straus and Cudahy, 1957.

ROY, Gabrielle: Street of Riches. Translated by Harry Binsse. New York: Harcourt, Brace and Co., 1957. Sketches, short stories and notes by a French-Canadian author deserving wider recognition.

SAGAN, Françoise: Those without Shadows. Frances Frenaye's translation of Dans un mois dans un an, the latest Sagan novel since Bonjour, Tristesse and A Certain Smile. New York: E. P. Dutton and Co., 1957.

SERVAN-SCHREIBER, Jean-Jacques: Lieutenant in Algeria. Translated by Ronald Matthews. New York: Alfred A. Knopf, 1957.

YOURCENAR, Marguerite: Coup de Grâce. New York: Farrar, Straus and Cudahy, 1957. Written before the author's celebrated Hadrian's Memoirs, this early novel has been translated by Grace Frick.

NON - FICTION

ARON, Raymond and HECKSCHER, August: Diversity of Worlds: France and the United States Look at Their Common Problems. New York: Reynal and Co., 1957.

DE BERNARDY, Françoise: Son of Talleyrand. Translated by Lucy Norton. New York: G. P. Putnam's Sons, 1957. Illustrated. The life of Comte Charles de Flahaut (1785-1870).

CASTELOT, André: Queen of France. Translated by Denise Folliot. New York: Harper and Bros., 1957. A biography of Marie Antoinette.

COLETTE: Creatures Great and Small. New York: Farrar, Straus and Cudahy, 1957. Translations by Enid McLeod of the best parts of four books on animals which Colette wrote in 1904, 1905, 1916 and 1920.

CORREDOR, J. M.: Conversations with Casals. Translated by André Mangeot, with a foreword by Pablo Casals. New York: E. P. Dutton and Co., 1957.

DANIEL-ROPS, H.: Cathedral and Crusade-Studies of the Medieval Church, 1050-1350. Translated by John Warrington. New York: E. P. Dutton and Co., 1957. Third volume of a monumental work undertaken by the historian, novelist, critic, essayist and member of the French Academy.

DIOR, Christian: Christian Dior and I. Translated by Antonia Fraser. New York: E. P. Dutton and Co., 1957. The autobiography of the great French designer who introduced the "new look" and revolutionized concepts of fashion, written shortly before his death.

DRUON, Maurice: The Poisoned Crown. Translated by Humphrey Hare. New York: Charles Scribner's Sons, 1957. Third volume about the life of Louis X, "Louis the Stubborn".

GEORGES-MICHEL, Michel: From Renoir to Picasso - Artists in Action. Translated by Dorothy and Randolph Weaver. New York: Houghton Mifflin Co., 1957. Illustrated.

GOUDEKET, Maurice: Close to Colette. New York: Farrar, Straus and Cudahy, 1957. Souvenirs of the writer by her husband.

MAUROIS, André: A History of France. Translated by Henry L. Binsse and Gerard Hopkins. New York: Farrar, Straus and Cudahy, 1957. An up-to-date version of The Miracle of France, which first appeared in 1948.

STENDHAL: Life of Rossini. Translated by Richard N. Coe. New York: Criterion Books, 1957.

The Complete Works of Montaigne, prefaced and translated by Donald M. Frame, have just been released by Stanford University Press.

Books in English

BREE, Germaine and GUITON, Margaret: An Age of Fiction: The French Novel from Gide to Camus. New Brunswick: Rutgers University Press, 1957. An original work on major trends in the French novel.

KELLY, Amy: Eleanor of Aquitaine and the Four Kings. New York: Knopf-Vintage Books, 1957. A lively biography of the French queen by an eminent medieval scholar.

KURTZ, Harold: The Trial of Marshal Ney. New York: Alfred A. Knopf, 1957. The last years of the professional soldier whose trial aroused a storm of controversy in 1815.

McCLOY, Shelby T: The Humanitarian Movement in Eighteenth-Century France. Lexington: University of Kentucky Press, 1957.

MAINE, René: Trafalgar: Napoleon's Naval Waterloo. New York: Scribner's, 1957.

NICHOLSON, Harold: Sainte-Beuve. New York: Doubleday and Co., 1957. An illustrated biography of the great French literary critic.

PAYNE, Robert: The Three Worlds of Albert Schweitzer. New York: Thomas Nelson and Sons, 1957.

SCHOENBRUN, David: As France Goes. New York: Harper and Bros., 1957.

WILSON, Arthur M.: Diderot: The Testing Years, 1713-1759. New York: Oxford University Press, 1957.

WYLIE, Laurence: Village in the Vaucluse. Cambridge: Harvard University Press, 1957.

ALBERT CAMUS

1957 Nobel Prize in Literature

By unanimous decision, the Swedish Royal Academy conferred the 1957 Nobel Prize in Literature upon Albert Camus. Official announcement of the award was made on October 17th; the ceremony will take place in Stockholm on December 10th. Albert Camus is the ninth French writer to be awarded the Nobel Prize since its creation in 1901. His predecessors are the poet Sully Prudhomme, who received it in 1901; Frédéric Mistral, in 1904; Romain Rolland, in 1915; Anatole France, in 1921; Henri Bergson, in 1927; Roger Martin du Gard, in 1937; André Gide, in 1947; and François Mauriac, in 1952.

A novelist, essayist and dramatist noted for the purity of his style and the humaneness of his thought, Albert Camus is well-known to American readers for his novels, The Stranger (L'Etranger), The Plague (La Peste), and The Fall (La Chute) and his essays, The Rebel (L'Homme révolté) -- the author's favorite work -- and The Myth of Sisyphus (Le Mythe de Sisyphe), translated by Justin O'Brien. Camus is equally known

in France for his plays: Le Malentendu, L'Etat de Siège (a dramatic version of La Peste), Les Justes, and Caligula, which was performed at the Angers Dramatic Festival this past summer.

Characterizing his entire work is a deep concern for man's position in an alien, irrational world. The hero of his first novel, L'Etranger (1942), pursues his solitary existence in a world bereft of meaning. The theme of the absurd recurs in a philosophical essay of the same year, Le Mythe de Sisyphe. Camus' belief in the individual's moral responsibility is basic to his Lettre à un ami allemand (1945), first published in 1944 by the clandestine Cahiers de la Libération.

La Peste, which appeared in France in 1947 and received the Prix des Critiques, establishing Camus as one of the most significant contemporary French writers, dramatizes his preoccupation with moral values. Ostensibly the story of a North African community ravaged by a plague, La Peste is a novel symbolic of the German occupation of France in the second World War, and of man's helplessness in an illogical universe. In describing the tragic plight of the city, and the decision of the two heroes to devote themselves to those who suffer, Camus upholds man's freedom to decide his acts according to moral imperatives, even in the face of an ineluctable situation. Against despair and a relentless destiny he poses the ethic of brotherhood. His latest work, La Chute, is a denunciation of man's hypocrisy towards himself and his fellow men.

In addition to English, Camus' works have been translated into Danish, Dutch, Finnish, Germany, Hebrew, Italian, Japanese, Portuguese, Spanish, Serbo-Croat, Swedish, and Turkish. His American publisher is Alfred A. Knopf.

French Literary Awards

At its meeting last June, the Académie Française voted to give its Grand Prize of 300,000 francs to Jacques de Bourbon-Busset, former Director of Cultural Relations in Paris, for his novel Le Silence et la Joie (Gallimard, 1957). The Simon-Henri-Martin award was bestowed by the Academy upon Philippe Erlanger, historian, art critic, and Director of the Association Française d'Action Artistique, for his historical works, the most recent of which is L'Etrange Mort de Henri IV (Bibliothèque Amiot-Dumont, 1957). A grant was presented to Henri Pourrat, who has just completed the eighth volume of his Trésor des Contes; and the Prix Alice Barthou, to Madame Frances de Dalmatie, whose poems, Jeunes Incantations, have been published by Gallimard. No Grand Prize in Literature was conferred by the Académie Française this year.

On November 25th, the Prix Fémina for 1957 was bestowed upon Christian Mégret for his novel Le Carrefour des Solitudes. Novelist-historian-philosopher Louis Martin Chauffier, author of Chateaubriand ou l'Obsession de la Pureté (N.R.F. - Collection "Leurs Figures", 1943) and L'Homme et la Bête, obtained the Grand Prix National des Lettres, while the coveted Prix des Critiques was accorded to Micheline Maurel for Un Camp très ordinaire (Editions de Minuit). The Société des Auteurs et Compositeurs Dramatiques presented the Prix Lugné-Poe to Michel Vinaver, for his play Les Coréens (Gallimard, 1956). Elsa Triolet won the Prix de la Fraternité for her novel Le Rendez-vous des Etrangers (Gallimard, 1956), and Jean Anglade succeeded to the Prix du Roman populiste for L'Immeuble Taub (Gallimard, 1956). Honors also went to Melnikov-Petcherski, for Dans les forêts (Gallimard, 1957), chosen as the best foreign book of the year, and translated into French by Sylvie Luneau.

The Grand Prix in Literature of the Conseil Général de la Seine -- the sum of 300,000 francs to a French writer for work in literature, history, or archeology relating to Paris or the Ile-de-France -- was given to city historian Jacques Hillairet last October. A distinguished jury included MM. Emile Henriot, Henri Mondor and Jules Romains. M. Hillairet is best known for his Evocation du vieux Paris (Editions de Minuit, 1951, 1953, 1954) and Gibets, piloris et cachots du vieux Paris (Editions de Minuit, 1956).

Literary Anniversaries

Two important centenaries in French letters are being commemorated on both sides of the Atlantic: the publication, in 1857, of Madame Bovary by Gustave Flaubert and Les Fleurs du Mal by Charles Baudelaire. Two outstanding translations of Flaubert by Francis Steegmuller came out this year: Madame Bovary (Random House) and The Selected Letters of Gustave Flaubert (Vintage Books-Knopf), correspondence on the craft of writing, with a commentary by the translator. New Directions has issued Marthiel and Jackson Matthews' edition of The Flowers of Evil. Homage to Baudelaire is a volume of original works by young poets at the University of Iowa, edited by Professor Paul Engle, who organized the recent Baudelaire celebration there.

In France, the original publisher of Les Fleurs du Mal (and Les Paradis artificiels), Auguste Poulet-Malassis, who also printed the Odes funambules by Théodore de Banville, Poèmes barbares by Leconte de Lisle, Sophie Arnould by the Goncourt brothers, and works by Sainte-Beuve, Daudet, Aurélien Scholl and Barbey d'Aurevilly, is being honored by his native city, Alençon. An exhibit of 300 books and documents was organized in co-operation with the Archives Nationales and the Bibliothèque Nationale. It demonstrated in picturesque fashion the tribulations and achievements of the pioneer editor who championed young "realist" writers in the mid-nineteenth century.

ART IN FRANCE

Following the retirement of M. Georges Salles, M. Edmond Sidet, Inspector General of National Education, was appointed Director of the Museums of France on September 25th. A former United Nations envoy to Afghanistan and Thailand, M. Sidet was a member of the committee of cultural experts affiliated with the Brussels pact, and later with the French delegation to the Congress of Europe. He was also technical counselor in the office of M. Berthouin, Minister of National Education and, until his recent nomination to the museum post, directed the office of M. Bordeneuve, State Secretary of Arts and Letters.

M. Sidet has expressed his determination to pursue the goals set by his predecessor, the most important of which is to increase the number of museum-goers. "The man in the street must want to visit institutions in Paris and the provinces and must be able to". The museum, he affirms, must be a more attractive place (in the words of M. Salles, a "theatre" rather than a "necropolis"). Continuing a welcome innovation of the past few years, M. Sidet wishes to prolong visiting hours so that museums will be open for evening attendance. He also plans to make more space available for exhibition purposes. The Pavillon de Flore is being reoccupied by the Louvre to this effect.

M. Salles, who served as Director of the Museums of France for twelve eventful and creative years, is an expert on Asiatic art. He will now devote himself to research and painting, and to editing, together with André Malraux, a universal history of the arts.

EXHIBITIONS IN PARIS

In addition to the Lehman Collection at the Orangerie, one of the most colorful and important shows in Paris this season was "Ancient Art of Czechoslavakia", held from June to November at the Musée des Arts Décoratifs. A rich array of paintings, sculptures, statuettes, jewelry, reliquaries and ornaments, loaned by the Prague National Gallery and other Czech museums, traveled outside their land of origin for the first time. Though the exhibit centered about works of the 14th and 15th centuries, examples of prehistoric art--ancient statuary and relics--and of Celtic and Roman art were also on view, situating Czech art in the great European tradition. The accent on the Gothic period, however, was highly significant, since it revealed to Parisians an art closely related to their own at the time. The royal courts and cultural centers of France and Bohemia enjoyed numerous contacts, as testify the paintings by Maître Théodorik, which King Charles IV, husband of Blanche de Valois, commissioned for his castle in Karlstein, and the masterpieces by the anonymous "Maître de Trebon".

Many of the splendors of the exhibit were reproduced in a special edition of ART ET STYLE (available at the Cultural Services library).

Currently (and until February 15th) at the Musée des Arts Décoratifs, 107, rue de Rivoli: paintings and engravings of the Sahara Desert, taken from the frescoes of Hoggar. From March to June, there will be a display of modern decorative art in Scandinavia, with particular emphasis on ceramics.

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The celebrated Salon d'Automne closed December 1st at the Grand Palais in Paris. Spectators at the annual fall event saw more than a thousand paintings, sculptures, water colors, graphics, ceramics and tapestries illustrating the multiple tendances of contemporary art. Among the contributing artists were Aujame, Brianchon, Cavaillès, Chastel, Estève, Gischia, Klein, Lapicque, and Waroquier. One entire room was dedicated to Jacques Villon. Forty canvases showed his artistic evolution since 1900.

Bibliothèque Nationale, 58, rue de Richelieu

Galerie Mansart: 450 "illustrative" and scientific photographs by professionals and amateurs make up the 12th Salon National de la Photographie (December 2-28). (Another photographic exhibit is being held until Spring at the Théâtre Sarah-Bernhardt. Camera artist Pic covers the history of the International Dramatic Festival in Paris, from the first performance in June, 1954, to the newly-established Théâtre des Nations.)

At the Bibliothèque Nationale, December 15th - February, 1958: an exhibit celebrating the Baudelaire Centenary (see Literary Anniversaries). Manuscripts, first editions, autographs, portraits and drawings of the poet by Delacroix, Messonnier, Manet, Chassériau and Constantin Guys.

In the Museums

Musée National d'Art Moderne, Avenue du Président-Wilson

Early 1958: "Polish Folk Art".

Musée des Arts et Traditions Populaires, Palais de Chaillot

The unusual exhibit "Jeux de force et d'adresse dans les pays de France" has been prolonged until January 6th. It is a picturesque demonstration that, long before modern athletics, most of the French provinces practised their own games, which were often forerunners of today's sports.

February: "L'Imagerie Lilloise".

Musée de l'Homme, Palais de Chaillot

Through the winter: an exhibit on New Guinea.

Musée Pédagogique, 29, rue d'Ulm

Until January 5th: as its contribution to the International Geophysical Year, the Museum is holding an exhibit on geophysics organized by UNESCO.

Musée du Louvre, Palais du Louvre

"Masterpieces of Romanesque art from the Provincial Museums" are being exhibited until February.

Musée de la Marine, Palais de Chaillot

December 14th - January 12th: "Salon de la Marine" - paintings, sculptures, engravings and tapestries.

Orangerie, Jardin des Tuileries

Two of the events slated for 1958 are "Art from Champagne" -- 15th century sculptures -- and "Pointillisme".. Next Easter the Orangerie will house a show of ancient Japanese art.

Exhibits in the Provinces

Montpellier

Montpellier, birthplace of Auguste Comte, pays homage to the great mathematician and philosopher who founded "positivism" with an exhibition at the Musée Fabre in December. The Archives and libraries of the city have added their entire collection of his works to the Museum's display of documentary photographs and illustrations.

Versailles

The Archives de Versailles, 12, rue Neuve-Notre-Dame, is presenting a permanent display of documents tracing the role of Versailles in the history of France from the year 840 on. Of special interest to teachers, students, paleographers and archivists, these documents, gems from the departmental archives, are to be replaced at regular intervals. The present set features acts signed by Philipp I and Philippe-Auguste, a pontifical bull of Innocent IV, and writings on the French Revolution.

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One of the new productions at the Comédie-Française (Salle du Luxembourg) Brocéliande, by Henry de Montherlant. Left to right: Jean Debucourt, Andrée de Chauveron, and Jean Meyer, who also directed the play.

THEATRE IN FRANCE

Opéra de Versailles

Last April the ballet Les Indes Galantes was given "in the most beautiful theatre in the world" to welcome Queen Elizabeth of England. Official reinauguration of the Opéra Royal du Château de Versailles took place on three gala nights, October 15th, 18th and 21st. A capacity audience attended Jean Meyer's production of Amphitryon by Molière, its first performance by the Comédie-Française in twenty years. The contribution of the Paris Opéra was a ballet created in 1954, La Dame à la licorne, to a story by Jean Cocteau, who also designed the sets.

The Opéra Royal de Versailles was constructed by Gabriel for Louis XV from 1753 to 1770. After its decline during the Revolution and the reign of Louis-Philippe, it served as the seat of the Assemblée Nationale in 1871 and the meeting place of the Senate from 1876 to 1879. Restoration to its original state began in 1952 and was completed this year, with modern stage and sound equipment added to the venerable decor. Among the features of the opera house, which seats 700, are the vestibule of honor, running parallel to the chapel, and the gallery decorated with 80 torch-holders representing kings and queens of France. A special issue of LES MONUMENTS HISTORIQUES DE LA FRANCE (January-March 1957), entitled "Opéra de Versailles" deals with this remarkable edifice and its restoration.

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La Comédie-Française

Features of the 1957-1958 season of the Comédie-Française (Salle Richelieu) are the "soirées habillées du mardi", "soirées littéraires du lundi", and the "matinées classiques du samedi et du jeudi". The "soirées habillées" began October 29th, and will continue monthly until May 20th; at these performances, the audience, in formal dress, is welcomed on the stairway of honor by costumed lackeys bearing torches, a tradition reinstated last year. The "literary Mondays", organized last year by Madame Dussane, and staged by Jean Piat, were so successful that they have been scheduled again. "L'Angoisse de Baudelaire" was given in November; on January 6th and 13th "Les Orages de Victor Hugo" will be the evening topic; on March 3rd and 10th, "L'Univers de Balzac"; on April 28th and May 5th, "La Solitude de Verlaine". The "classic matinées" on Thursdays and Saturdays are held weekly on Thursdays (also at the Salle du Luxembourg), monthly on Saturdays, and incorporate new productions as well as examples from the permanent repertory.

L'ILLUSTRE THEATRE, a quarterly devoted to the Comédie-Française, contains, in its ninth issue, Claude-Henry Leconte's summing-up of the 1956-1957 season, Perspectives d'un bilan. The French National Theatre gave a total of 796 performances - an average of two a day - during that period. This figure includes sixty presentations abroad, in Austria, Belgium, Italy, Monaco, Switzerland, and Poland. Last season's additions to the repertory were Brocéliande by Henry de Montherlant; Amédée et les Messieurs en rang by Jules Romains; Les Misérables by Victor Hugo, adapted by Paul Achard; Polydora by André Gillois; and Mademoiselle by Jacques Deval.

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Théâtre National Populaire

Following the tradition set by Sarah Bernhardt, Lucien Guitry, Louis Jouvet, the Comédie-Française and the Madeleine Renaud - Jean-Louis Barrault Company, Jean Vilar's Théâtre National Populaire made a triumphal tour of Latin America. Last September they presented, from their repertory, Molière's Don Juan, Le Faiseur by Balzac and Le Triomphe de l'Amour by Marivaux, to Spanish-speaking audiences. The troupe began its Paris season on November 6th, with a new production of Molière's Malade Imaginaire (music by Maurice Jarre, sets and costumes by Edmond Pignon). Le Malade Imaginaire is being given alternately with Le Faiseur and Mère Courage by Berthold Brecht. Other program innovations of the T. N. P. are Pirandello's Henri IV, in December; Phèdre by Racine, due in February; and Arthur Adamov's adaptation of Les Ames mortes by Gogol.

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Compagnie Madeleine Renaud - Jean-Louis Barrault

The ubiquitous Renaud - Barrault Company fêted its installation in a new home, the Théâtre Sarah-Bernhardt, with the Paris premiere of Georges Schéhadé's Histoire de Vasco on October 5th. For the next four months, until the April reopening of the Théâtre des Nations at the Théâtre Sarah-Bernhardt, the troupe will offer Le Château by Kafka, adapted by Pol Quentin, Defoe's La Voleuse de Londres, in a stage version by Georges Neveux, Tueur sans gage by Ionesco, Le Soulier de Satin by Claudel, and a play by Shakespeare.

Histoire de Vasco, which received its world premiere in Zurich in October of 1956, and was subsequently acclaimed in Hamburg, Baalbek and ten other cities, elicited a stormy response from the Paris critics. While the battle rages, spectators continue to crowd into the Théâtre Sarah-Bernhardt to view the most discussed work of the repertory. The satiric Histoire de Vasco features sets by American painter Jack Youngerman, costumes by Marie-Hélène Dasté and a musical score by Joseph Kosma. The plot, outlined by Jacques Lemarchand (NOUVELLE N. R. F.,

Le Mariage de Figaro, as staged by the Théâtre National Populaire.
Left to right: Sylvia Montfort, Catherine Le Couey and Yves Furet.

December, 1956), in brief, is this: "Vasco is the innocent little hairdresser whom the war, which ravages his country and draws off the young men from the villages, seems to have forgotten - until the moment when (and this 'high point' in Schéhadé's play is the meeting of the tragic and the burlesque) his existence is remembered. And naturally this means the end of it. No more aware of the war into which he is thrown than of the love of a young girl who dreams of him but passes without recognizing him, and who only realizes it is Vasco she loves when she sees his dead body, Vasco goes through his short life with the profound innocence of saints... The death of Vasco, so absurdly terrible, leaves him intact; it is only a brief interruption to his enchanting promenade, which he continues, ad infinitum, in the hearts of all those who have met him even once".

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Inspired by the "classic Thursday matinée" pattern of the Comédie-Française, the Théâtre de l'Atelier is following suit, with Légataire universel by Regnard and Les Acteurs de bonne foi by Marivaux. In like manner, the Théâtre de la Renaissance is doing Andromaque by Racine, with Claude Nollier in the title role, and the Théâtre du Vieux-Colombier is presenting Racine's Brittanicus. In other Parisian theatres, such as the Théâtre Apollo, Gaîté-Lyrique, Marigny and Porte Saint-Martin, Thursday afternoons are reserved for children's theatre.

Among the current productions in Paris are:

- L'Autre Alexandre by Marguerite Liberaki, at the Théâtre d'Aujourd'hui: about a Greek millionaire with two sets of children (one legitimate), both sets bearing identical names.

- Le Coeur volant by Claude-André Puget, at the Théâtre Antoine. Béatrice Bretty, formerly of the Comédie-Française, is a helpful godmother to a young girl (Geneviève Page), the disputed object of a sailors' pact. A striking decor by Wakhévitch provides the 17th century setting to this comedy-drama.

- La Mouche bleue, with Pierre Destailles and Louise Roblin, at the Comédie des Champs-Elysées. A satire of American life by Marcel Aymé, author of Clérambard (now playing in New York City).

- Ne quittez pas... by the team of Sauvajon and Bolton, at the Théâtre des Nouveautés, a comedy.

- La Prétentaine, at the Ambassadeurs, by Jacques Deval. An impecunious young Frenchman, smitten with a rich American girl, stows aboard the Ile-de-France, which is taking her back home. Since the Frenchman's hiding place is the cabin of an attractive Parisienne from his own neighborhood, a change of heart is not surprising.

- Mon Coeur balance by Michel Duran, at the Théâtre des Arts. A charming piece about a girl who hesitates between two suitors, and who chooses a third. With Claude Nicot and Robert Murzeau.

- L'Oeuf, a satirical comedy by Félicien Marceau, still at the Théâtre de l'Atelier. Jacques Duby stars as a modest Parisian white-collar worker who seeks to penetrate the shell of society.

- Regrets éternels by Constance Coline, at the Théâtre de l'Oeuvre. Maria Mauban, Suzet Mais and Michel Piccoli give effective performances in this slight but poetic romantic drama.

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Adaptations

The international flavor of Parisian theatre is evident in such entries as the Renaud - Barrault production of Le Château by Kafka and Jacques Audiberti's version of La Mégère apprivoisée. Suzanne Flon and Pierre Brasseur are Shakespeare's tempestuous lovers; Léonor Fini has created delightful sets and costumes for the comedy, which was directed by Georges Vitaly. The Clifford Odets drama Le Grand Couteau, adapted and directed by Jean Renoir, features Daniel Gélin, Claude Génia and Paul Bernard (at the Théâtre Bouffes-Parisiens). Another Shakespearian opus, the rarely-seen Périclès, Prince de Tyr is at the Théâtre de l'Ambigu; Bruno Cremer is the hero of this "optimistic tragedy", staged by René Dupuy.

The most exciting foreign offering is at the Théâtre Montparnasse. Le Journal d'Anne Frank, which Georges Neveux adapted from the play by Frances Goodrich and Albert Hackett, has evoked unanimous praise. Anne Frank is movingly portrayed by 19-year-old Pascale Audret; fine performances are also given by Michel Etcheverry, as the father, and Jacques Charrier, Gilberte Géniat, P. Flourens, Josée Steiner and Bernadette Lange. A stark setting by François Ganeau adds an effective background to the play. Robert Kemp of Le Monde, after congratulating director Marguerite Jamois upon her initiative, daring, and unfailing good taste, expressed the hope that Le Journal d'Anne Frank would have as long a run as another American import (at the Mathurins), William Faulkner's Requiem pour une nonne. Parisian critic Jean-Dars noted the silent tribute of the first-night audience during the entire performance, "a silence which expressed piety, emotion, and admiration".

Michel Etcheverry and Pascale Audret in Le Journal d'Anne Frank, at the Théâtre Montparnasse in Paris.

New Companies in Paris

The Théâtre d'Aujourd'hui, 101 Boulevard Raspail, is a center for youthful dramatic enterprise. An artistic committee selects the works to be performed. The current attraction (until December 15th) is Inquisition by Diego Fabri, to be followed by Pirandello's Ce soir on improvise by the Compagnie Sacha Pitoëff (until early January). From January 5th until March, Papa Bon Dieu by Louis Sapin will be played; it will be replaced by La Locandiera by Goldini, interpreted by the Compagnie du Grenier de Toulouse (March 7th - April 15th).

The troupe known as L'Équipe gave a five-act comedy by Destouches, Le Tambour Nocturne, and two Marivaux plays, Félicie and L'Ile de la raison at the Salle Valhubert, from mid-November to mid-December. The productions were staged by the director of the company, Henri Demay. Félicie, a one-act play, received its long overdue (two hundred years) premiere.

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In the provinces

One of the signs of growth of the French theatre is the decided trend towards decentralization. New drama centers and companies have sprung up in the provinces, and their performances are no longer confined to the period of summer festivals. In many instances, the decentralizing tendancy is encouraged by the State. The Réunion des Théâtres Lyriques de Province, for example, receives an annual stipend from the government which goes for the revival of neglected works and the commissioning of new ones. Since "exchanges" are carried on among various cities, a large number of performances of these interesting productions is assured.

The artistry of provincial troupes was demonstrated recently at the Théâtre des Champs-Elysées in Paris. The Grand Théâtre de Nancy presented a modern lyric drama by Marcel Landowski, Le Fou, and the Opéra de Marseille gave three short comic operas: Le Jaloux corrigé by Blavet-Pergolesi, La Contrebasse by Henri Sauguet (based on a Chekhov story and first heard in 1930), and Les Dames de la Halle by Offenbach. To cite another example, the city of Avignon is having an interesting drama season, thanks to visits by traveling players. December 11th at the Théâtre Municipal saw the premiere of Le Maquignon de Brandebourg by Herbert Leporrier, performed by the Comédie de Saint-Etienne. In February, the Comédie de Lyon arrives in Avignon, to enact La Bonne Ame de Se-Tchouan by Berthold Brecht. The Comédie de Provence comes there in March, to give L'Ecole des femmes by Molière.

The forerunners of theatre decentralization were Jacques Copeaux and his "Copiaux". From 1925 to 1929 they traveled throughout Burgundy, setting up their stage in towns and villages during local festivals and celebrations. Within the past decade, five important dramatic centers have been established. They are:

- La Comédie de l'Est, 1, rue du Général Couard, Strasbourg (Bas-Rhin)
- La Comédie de l'Ouest, 8, rue de Redon, Rennes (Ille-et-Vilaine)
- La Comédie de Provence, Boîte postale 60, Aix-en-Provence (Bouches-du-Rhône)
- La Comédie de Saint-Etienne, 158 bis Cours Fauriel, Saint-Etienne (Loire)
- Le Grenier de Toulouse, 71, rue de Taur, Toulouse.

La Comédie de l'Est marked its tenth year of existence with the opening of the Théâtre de Comédie de Strasbourg, in a building that includes rehearsal halls, costume studios, and workshops for scene design and construction. Supported by state and municipal funds, the center, directed by Hubert Gignoux, also maintains an Ecole Supérieure d'Art Dramatique. At the gala inauguration proceedings last October, the Comédie de l'Est staged Shakespeare's Hamlet. In December and January the troupe gives Neuf images de Molière; in January and February, a tragi-comedy by Morvan Lebesque, L'Amour parmi nous; and in March, April, and May, Le Mariage de Figaro by Beaumarchais.

La Comédie de l'Ouest, directed by Georges Goubert and Guy Parigot, has placed on this season's agenda: Marius by Marcel Pagnol; a double bill, Il ne faut jurer de rien by Musset and L'Affaire de la rue de Lourcine by Labiche; Schiller's Marie Stuart; Colette Audry's Soledad; and Monsieur Chasse by Feydeau.

La Comédie de Provence, founded by Gaston Baty and directed by René Lafforgue, will tour more than fifty cities this year, and hold lectures in Aix-en-Provence and Marseille. The dramatic school affiliated with the troupe gives nightly classes. This season's projects are Un Chapeau de paille d'Italie by Labiche, continuing through December; L'Ecole des femmes and La Critique de l'Ecole des femmes by Molière, in February and March; and outdoor performances of Shakespeare's King Lear, from June 15th to August 15th, 1958.

La Comédie de Saint-Etienne, created by a former member of the Burgundian "Copiaux", Jean Dasté, is staging, through December, Le Maquignon de Brandebourg by Herbert Leporrier and Molière's Amphitryon in the region around Saint-Etienne. The group will tour France and abroad in Berthold Brecht's Le Cercle de craie caucasien, from January to March, stopping for a month in Paris. Shakespeare's Songe

Jacques Duby, Brigitte Barbier, Marguerite Cassan, and Edith Perret in Félicien Marceau's comedy L'Oeuf, at the Théâtre de l'Atelier in Paris.

d'une nuit d'été will be the open-air attraction next April, May and June, once more in the Saint-Etienne region. Allied to the Comédie de Saint-Etienne is the Troupe des Trétaux, directed by René Lesage; members of this group will interpret Molière's L'Ecole des femmes, L'Exception et la règle by Berthold Brecht, and a classic play (for school matinées) from February to May, 1958, in the same area.

Le Grenier de Toulouse, headed by Maurice Sarrazin since 1945, is composed of actors from Toulouse and its environs. The troupe performs through December in southwest France and Switzerland in Beaumarchais' Le Mariage de Figaro; again in southwest France, and in Paris, from March 10th to April 15th, 1958 in La Locandiera by Goldoni. The Ramuz-Stravinsky creation L'Histoire du Soldat will be performed throughout France by the Grenier de Toulouse, in collaboration with the Jeunesses Musicales de France, from January through March. In May and June the enterprising company goes to Germany, to put on Molière's Tartuffe.

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Structurally between these dramatic centers and the famed Théâtre National Populaire is another innovation, the Théâtre de la Cité de Villeurbaine, in Lyons, largely the achievement of Roger Planchon. The new institution benefits from State and municipal subsidies; it is the first popular theatre in a large city outside Paris to have a permanent troupe of professionals (35 actors from Lyons and Paris). The repertory stresses modern Franch and foreign works. Costume and scenery workshops, photographic and sound laboratories ensure a high technical level of production.

The dimensions of the building (the former Théâtre Municipal de Villeurbaine) permit experiments in "epic theatre", suited to large audiences. Because of its location in the industrial quarter of Lyons, the theatre is intended to serve as a means of popular expression. Hence the weekly sessions of the Ecole du Spectateur, during which actors and public exchange views on the choice, significance, and interpretation of the plays performed. Fifty thousand questionnaires were distributed this autumn to factories, offices, schools and within the theatre to obtain suggestions and opinions from theatre-goers - down to such important details as the price of seats and the best hour of performance. Reduced-rate tickets (the result of this public referendum - half the theatre is given over to places at 200 francs), family and student matinées, an improved system of ticket reservation, and guaranteed transportation after performances further encourage mass attendance.

The newly-installed company of the Théâtre de la Cité has been active since November, and is currently doing La Bonne Ame de Se-Tchouan by Berthold Brecht. The first French pupil of the German playwright (at the Berliner Ensemble which Brecht directed in 1956),

Jean-Marie Boeglin, who also studied with Charles Dullin, is in charge of the theatre's Ecole d'Art Dramatique. A minimum of two years' study for careers in acting, directing and stage management is required of students between the ages of 17 (16 for girls) and 25.

The Théâtre de la Cité de Villeurbaine is also a cultural center. As such, it publishes a review, "Théâtre dans la cité", under the editorship of Max Schoendorff, and organizes exhibitions related to the current spectacles. Thus the present exhibit (until January 1st) is devoted to Berthold Brecht, his works, influences, and time.

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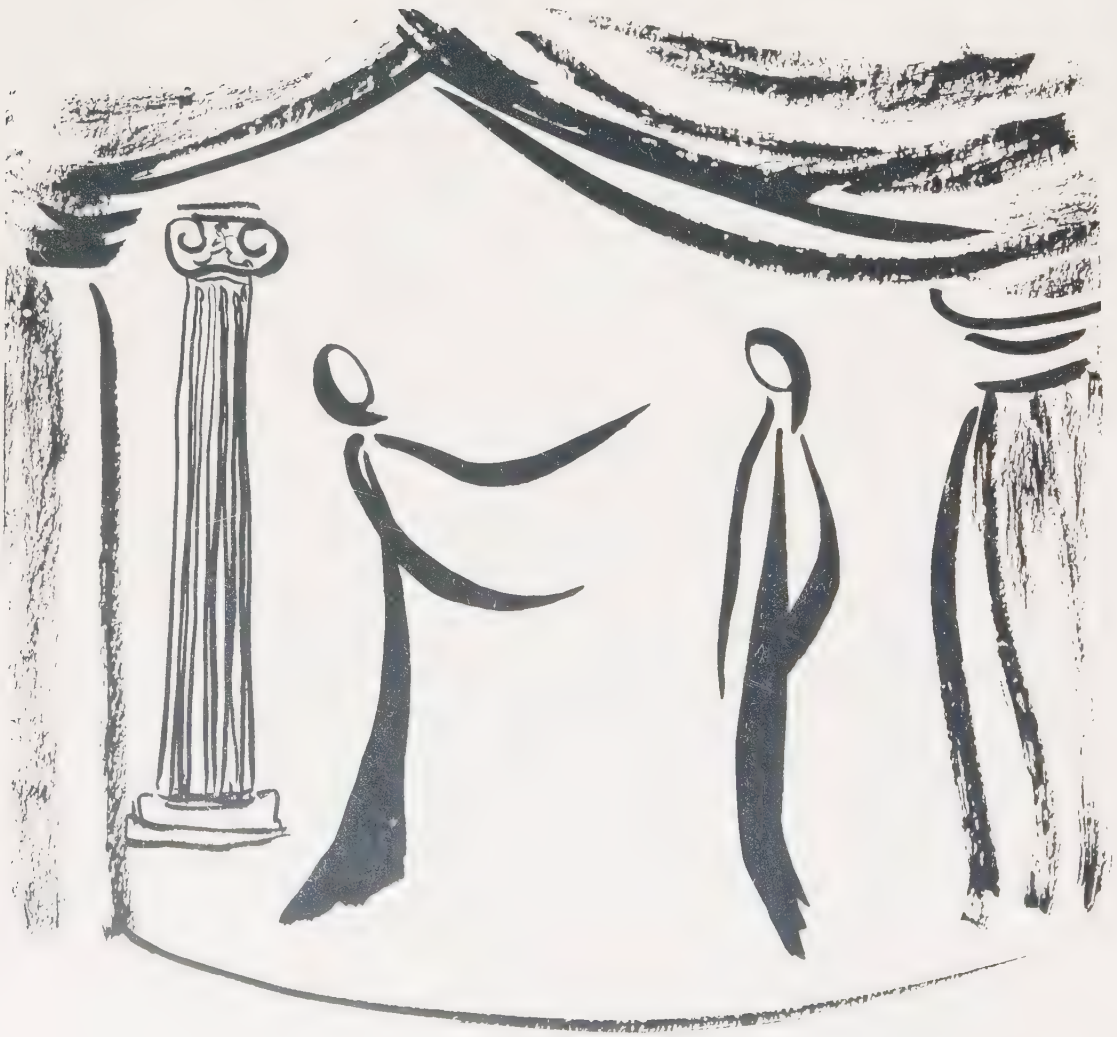

FRANCE AND THE GEOPHYSICAL YEAR 1957-1958

Scientific observers of all nations, posted in the most dissimilar, and often the most remote, regions, have joined efforts this year to assemble the greatest possible amount of data. All phenomena related to geophysics are being studied simultaneously throughout the world. The employment of this vast store of observations and documents will lead, it is hoped, to the solution of several of the problems which are still troubling geophysicists.

French scientific stations

In a joint program of such amplitude, the most valuable contributions are not necessarily the most spectacular. France is participating in all phases of the program, with a network of 41 stations in France and France Overseas. Six stations are in French Equatorial Africa, one in Madagascar, two in Oceania, two in the Indian Ocean, three in the Antarctic (Terre Adélie).

Stratospheric research

In addition to meteorological and geophysical observations, France is carrying on a special program of stratospheric exploration with the aid of rocket "Véronique", capable, in its most advanced state, of taking a payload of 120 pounds up 130 miles. Highly diverse measurements will be taken in the course of these stratospheric soundings: cosmic rays, solar rays, aurora and airglow, geomagnetism. The observatories in Meudon and on the Pic du Midi will play an active part in solar observations.

Following the wishes of the directing committee of the International Geophysical Year, France launched a four year (1955-1959) polar campaign to explore the little-known Antarctic continent. Three separate missions were organized, under the supervision of chief hydrographer Bertrand Imbert, for the realization of this project and the most gainful use of the eighteen months of observation time fixed for the Geophysical Year. The first, now completing its Antarctic sojourn, was charged with the establishment of a coastal base on the Isle of Petrels, in the small archipelago of Geology Point. This station was named after Dumont-d'Urville, the eminent French navigator who discovered Terre Adélie. Its latitude of 66°40' situates it definitely within the aurora circle. The coastal base is also on the same geomagnetic latitude as the Canadian station Resolute Bay; the data collected by these two stations will be compared.

Coastal base Dumont-d'Urville at Geology Point

Plateau station Charcot

Plateau station Charcot may be considered as a satellite to the Dumont-d'Urville base. It will be located on the same meridian, but 200 miles south, that is, in the area of the apparent magnetic pole.

Problems of construction at Geology Point

One of the problems of the coastal station is to assure the most efficacious conditions under which scientific work may be carried out. If scientists have to be preoccupied with the elemental question of survival, the level of their research, falling far below expectations, will not justify the huge efforts and expenses involved. Thus a certain degree of comfort must be achieved by solving the fundamental problems of cold, production of electrical energy, water supply, ventilation, etc.

The Geology Point base is composed of prefabricated metal buildings similar to those used by the Army, and by French Antarctic bases on the Isles of Kerguélen and Amsterdam. These constructions are of sheet steel with a thermic insulator sheet, and rest on a tubular scaffolding, thus avoiding excess accumulation of snow and allowing for easy adaptation to unequal ground surfaces. Metal buildings were chosen for reasons of security (the hazard of using wood was conclusively demonstrated when the Port-Martin base was destroyed by fire), and to standardize equipment in weight as well as volume. The buildings can resist winds up to 140 miles an hour

A certain number of instruments cannot be installed inside the base: the tide gauge, for example, which must be situated near the sea, and the magnetographs, which have to be removed from any magnetic mass. The task of taking daily measurements from these instruments, located at points distant from the base, is not an easy one. A rope connects the instrument shelter to the main building. When the icy wind is too violent, the operator, encased in special fur and nylon clothing, his fingers imprisoned in aviator's gloves and mittens hoists himself along this rope.

pecial problems at the Charcot station

But the problem posed by the installation of a second station with three observers on the Antarctic inlandsis, some 200 miles south, is even more difficult, especially since the success of scientific experimentation is dependent upon living conditions. In effect, settlement of the base involves the transportation of more than fourteen tons of material.

The dwelling is a semicylindrical tube six meters lon with an inner radius of two and a half meters. It rests on a plat form that also serves as a sledlike means of transport. The ele

ments of construction will be assembled on the coast in three sections, composing three sleds that will be towed to the site and there set up.

During the entire Antarctic winter, the Charcot residents will be cut off from the coastal station. A liaison expedition in the dead of winter would encounter considerable difficulties. But communication with the main base is assured by a 75-watt broadcasting station. This second expedition is bringing along a Bell 47-G.2 helicopter whose first pilot, Captain Petitjean, was able to take off in the Kerguélen Isles. The helicopter will be used in establishing a fueling station on the trail to the Charcot station.

Scientific program of the two stations

The research program of the Dumont-d'Urville and Charcot stations covers all the main aspects of geophysics. At the coastal base, optic apparatuses for the study of polar aurora and the light of the nocturnal sky will be installed permanently. 75 Mc/s radar equipment will permit the study of echoes on strongly ionized zones of the atmosphere which constitute the polar aurora.

Work in geomagnetics includes photographic recording of the three components of the magnetic field which, together with absolute measurements, chart the field at every instant. This method of recording the rapid variations of the magnetic field was perfected by the Institut de Physique du Globe in Paris. A similar process using the same instrument will be employed at the plateau station, and will permit fruitful comparison.

Periodic ionospheric soundings will be made at the coastal base by a panoramic sounding device developed by the Laboratoire National de Radioélectricité. Each station will be equipped to carry on standard meteorological ground observations as well as measurements of snow density. The Geology Point base will have radiosounding and radiotheodolite receivers, with 365 radiosoundings scheduled annually. Both stations will be equipped with radiation measurement devices, and the study of heat balance of the ground will be a matter of particular consideration at the plateau station.

A seismic station is planned for the coastal base; moreover, packaged seismic equipment will permit soundings of the inlandsis during the various expeditions.

In order to take full advantage of the course followed by the Norsel, a Norwegian polar vessel charged with expedition transport, an oceanographic program has also been prepared.